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JENNY LIND AT LIVERPOOL.

The appearance of Mdle. Lind at Liverpool, previous to her departure for America, created much interest and enthusiasm. She sang in an evening concert at the Philharmonic Hall, on Friday, the 11th, and on the following Monday evening in the *Messiah*. The attendance was immense on both occasions, at the latter especially, as it was the first occasion of her performing the recitatives and airs of this work in English. Comparison, of course, was busy, and opinions, as usual, differ.

One critic writes—

We never before heard the airs in the *Messiah* sung with so much power, simplicity, and earnestness. The "Rejoice greatly" was a splendid vocal effort—the real sacred *bravura*, if the junction of such terms be allowable. There was nothing small or unduly elaborate. It was a fine gush of melody, worthy of the text. "He shall feed his flock" was equally beautiful, in an opposite style. It was purity itself. Not a cadence or an ornament was interpolated, except the shake at the conclusion, which was consistent with Handel's intention, and was finished with marvellous skill. This was encored. "How beautiful are the feet" was nearly spoiled by the flautist, an amateur. Its beauty and tenderness, however, could not be wholly concealed. "I know that my Redeemer liveth," was perfect. We never heard this fine religious melody executed with such fervid aspiration, such full and well sustained tone, such brightness in the upper notes, and such general roundness of phrasing. This, too, was encored. The last song, "If God is for us," which ordinarily goes for nothing, became a new and admirable feature in the hands of Jenny Lind. In short, her first essay in the *Messiah* proved her greatest artistic triumph, and shewed her capability to sing the highest style of music, where the mind and the vocalist's art are equally taxed, in such a manner as to satisfy the severest tastes no less than to intoxicate the ear of the crowd. We never thought so much of Jenny Lind as on this occasion, and never more heartily shared the general enthusiasm.

Another writer gives us his impression—

Mdle. Lind sang in nine solos, and in two semi-choruses. Her first essay was in the recitative, "There were shepherds," followed by the three recitatives, "And lo! the angel," "And the angel," "And suddenly there was;" and her first air was, "Rejoice greatly, O Daughter of Zion." This was Mdle. Lind's triumph of the evening; the music of this air lay in the best portion of her voice; and, from her rendering of this, we were quite prepared for the whole being equal to it. But this certainly was not the case; the soprano music of the *Messiah* calls for greater perfection in the middle and lower portions of the voice, and leaves scarcely any room for display in the purer soprano notes. Mdle. Lind's greatest brilliancy and power consists in that particular register which the music of the *Messiah* did not call forth. Wherever she could, without too openly violating the text, introduce high notes, she did; but, to our thinking, this was robbing the music of a charm, though it added one to the vocalist. Mdle. Lind always revels in florituri; but her ornaments are, generally speaking, in the purest artistic taste: we were, therefore, astonished to find her introducing cadenzas more fitted for Bellini than for the sublimity of Handel. We think that the introduction of cadenzas into sacred music is a thing to be shunned, and we did hope that an artiste of Mdle. Lind's calibre would have been aware of this. The great soprano air of the oratorio, "I know that my Redeemer," lost all that effect we have been accustomed to hear produced, through the fact of this air testing those tones that in Mdle. Lind are most unquestionably defective. The reading of the song was a mistake throughout;

for instance, the lines, "And though worms destroy this body, yet in my flesh shall I see God," were given by Mdle. Lind in exactly the reverse of the manner in which they should have been,—viz., the first line *piano*, the second *forte*. These lines embody the very essence and spirit of Christianity, and the second line is the Christian's triumph, and ought to be given with all the fervour and power the vocalist is capable of.

Both critics agree in praising "Rejoice greatly," which was, no doubt, a splendid effort. The lasting perfection of any foreign artist in the school of Handel is, however, open to suspicion. We possess of the expressive airs such perfect traditions, that long habit and experience alone can embody and satisfy in them.

TO CORRESPONDENTS.

B. S. B.—The term "*Motetti*" may be applied to any sacred composition of a certain extent, which does not come under the character of a Mass or Anthem. It is often used to describe English sacred composition, when intended for Festival or secular occasions. The theoretical subjects which our correspondent wishes to see treated, would, we fear, not suit the majority of the readers of the Musical Times. Cheap works on those subjects are, however, easily to be obtained.

We regret that we can be of no assistance to 'Young Composer' in the matter of which he is desirous.

Cantor will probably find what he wishes in the Part-song Book, or in the course of the Glee-Hive, now publishing weekly.

Brief Chronicle of the last Month.

EXETER HALL.—Great alterations are to be made in Exeter Hall, in order to render it better calculated for musical performances. The organ is to be thrown back, and all the pillars removed; also the roof to be arched, &c.

GLOUCESTER FESTIVAL will commence on the 10th of September, and for which the following artists have been engaged:—Mesdames Sontag and Castellan; Misses Lucombe, M. Williams, and Dolby; Messrs. Sims Reeves, Lockey, Lawler, H. Phillips, and Herr Formes. Leader, Mr. Blagrove. Conductor, Mr. Amott, organist of the cathedral. The festival was at first fixed to commence on the 17th, but when it was recollected that it would be Ember-week, it was changed to the 10th.

BRISTOL.—On Wednesday evening, Aug. — a concert of sacred music was given at the Royal Gloucester Hotel, by amateurs of Bristol. Mr. A. Denning presided at the pianoforte. The choruses were well sustained by about a hundred performers. The concert, which was patronised by his Worship the Mayor, seemed to give general satisfaction to a highly respectable audience.—*Felix Farley*.

OPENING OF AN ORGAN.—In the course of the last month a performance of music was given by Dr. Wesley at the Parish Church of Lee, near Eltham, in Kent, on the occasion of opening a new organ. The instrument is of the German scale, and possesses a swell of great extent and power.

FROME.—SACRED MUSIC.—Last week a handsome new organ was erected at Sheppard's Barton Chapel, in this town, by those eminent builders, the Messrs. Telfords, of Dublin; and on Friday evening it was opened by Mr. H. C. Daniell, of this town, organist of

St. Peter's Church, whose superior musical talent fully developed the power and capabilities of this fine instrument, to the great delight of an overflowing audience. The musical service consisted of selections from Mozart, Haydn, Sebastian Bach, Spohr, Kent, Dr. Nares, and other great masters. This beautiful selection of sacred music was ably performed by a full choir, assisted by the principal singers from St. Peter's Church, whose efficient services, combined with those of Mr. Daniell, were duly estimated, and afforded a rich treat to the lovers of sacred melody.

HENRI HERZ'S EXCURSION TO CALIFORNIA.—The celebrated pianist and composer, Henri Herz, who has been giving concerts in California, writes to the editor of the *Courrier des Etats-Unis*, from which the *Boston Bee* translates as follows :—

On arriving at San Francisco, I found there so many friends, French, English, and Germans, that I was immediately at home. However, the most part of these friends were completely metamorphosed. Those whom I had been accustomed to see pass their life at New York in the delights of a fashionable *far niente*, are here selling coats, shoes, hardware, &c. Others whom I have left trying to be lawyers, or parlour singers, have become auctioneers, and acquit themselves very well in their new business. I have seen young Parisian *lions* selling the product of their sporting at exorbitant prices; and professional painters consecrating their pencils to sign making, at one ounce of gold per letter. I have met with perfect gentlemen, offering to transport my pianos, receiving therefor, in different sums, 300 dollars for their services. In fine, I have seen so many extraordinary things, that I dare not communicate them, for fear of being accused of exaggeration. I will only say that I have no cause to regret the voyage, for I have seen the most curious country in the world, and have found there the best of friends. I have given twelve concerts, which have succeeded my hopes by far. Besides, I have had an opportunity of appreciating the incredible activity and spirit of enterprise of the Americans. No other nation in the world would have made of California what it has now become in their hands within fifteen months. What astonished me was to find so appreciating a musical public. It seemed like New York or New Orleans. The following is a little adventure which happened to me, and which is sufficiently characteristic :—The day before my departure I was requested to give a concert in the little town of Benicia. Everything had been prepared for the best, and on arriving I found the hall—it was the church of the place—densely packed; only one thing, and an essential one, was wanting—a piano. I asked if there was not one in the town. "There is one," was the answer, "but we have not been able to find any one to transport it hither." The audience began to grow impatient. I mounted the platform and explained the mishap, which had occurred. "Is that all!" they exclaimed, "let us go after it," and in a few minutes the piano arrived, borne by the *diligenti* of the place

—From the *American Paper*, "The Message Bird."

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